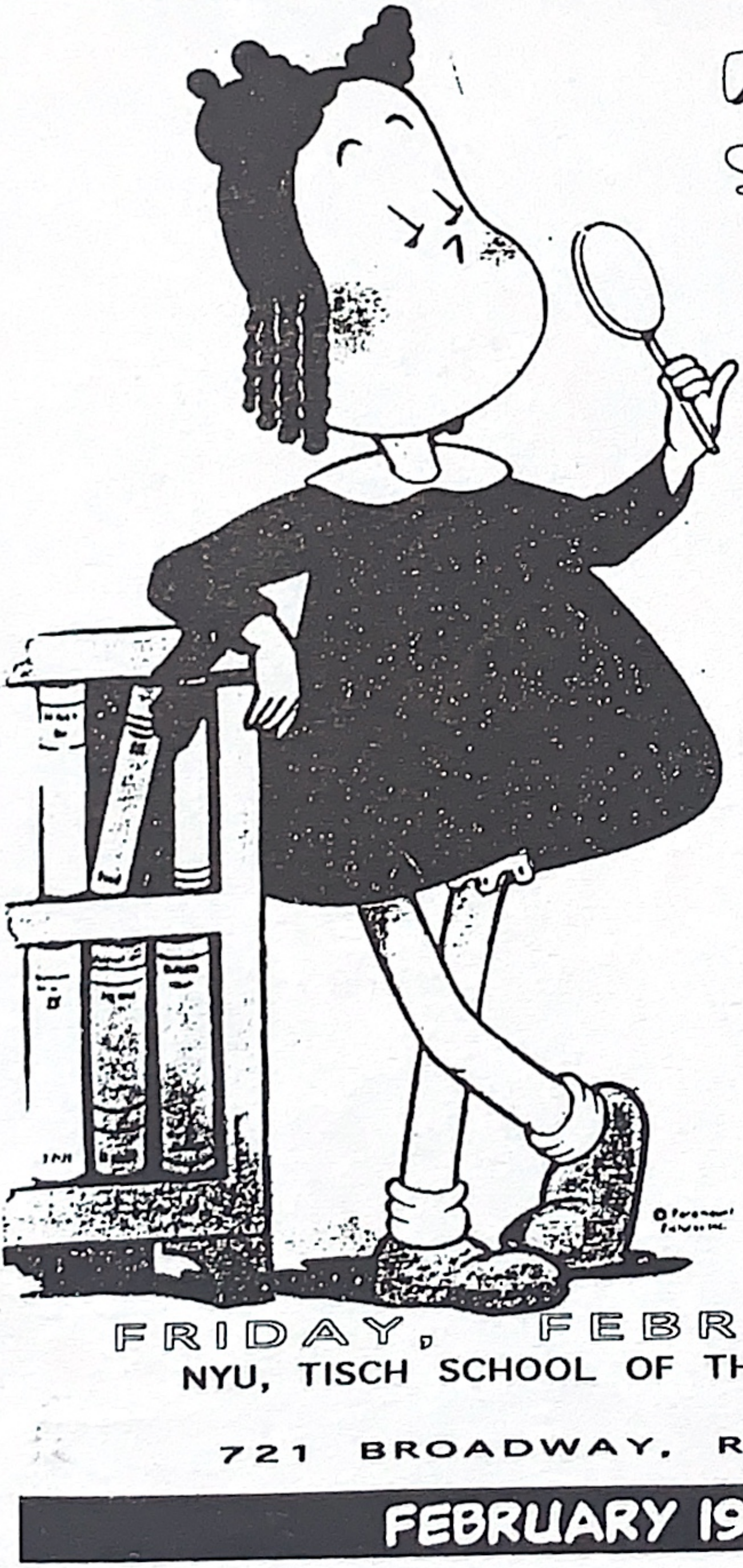
ASIFA EAST

ANYMATOR

A NEWSLETTER OF THE ANIMATED ARTS



FAMOUS STUDIOS

ALSO IN THIS ISSUE:

ASIFA EAST FESTIVAL WINNERS!

ANIMATED WOMEN!

ASIFA EAST ONLINE!

FRIDAY, FEBRUARY 3
NYU, TISCH SCHOOL OF THE ARTS, 6:00

721 BROADWAY, ROOM 109

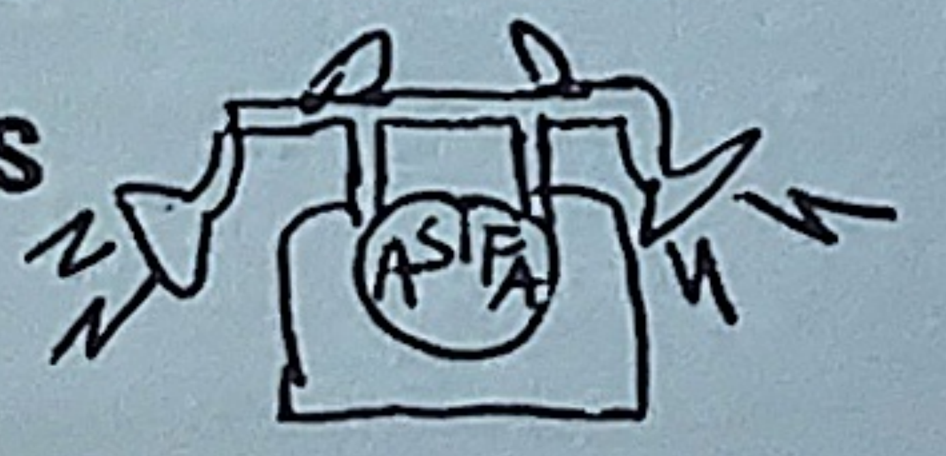
FEBRUARY 1995

ANIMATION ONLINE

BY M. FREY

I rely heavily on my modem. I retreive articles written for this newsletter and find news about animation from news services and special interest bulletin-boards from a variety of online services. I've met my last two clients via modem, have hired interns and worked with an animation assistant in Portland, Oregon on the modem. I download contracts and upload animations and files to be picked up by clients for approval, or to be viewed by the online public. During production of an MTV show last summer, I used the MTV board (located on America OnLine) to reach the audience directly for feedback on ideas concerning the name of the program. (There were several good suggestions, a couple of insulting ones and ultimately, "Oddities" chosen by MTV). I'm excited about the possibilities for the ASIFA-East bulletin board. I'm hoping that people will contribute news items and post articles there. Maybe other ASIFA groups would be intereseted in utilizing the space. I don't know. Already posted there are several comments from online browers who happened to stumble on the ASIFA area and are interested in entering animation festivals or attending the monthly events. It's easy to access and it's FREE to use. Get your First Class software (please read Brian Cirulnick article on page 6) and I'll see you online.

**ASIFA-East BBS
212-242-7685**



ASIFA EAST
THE INTERNATIONAL ANIMATED FILM SOCIETY
(NEW YORK CHAPTER)

A program of the New York Foundation for the Arts

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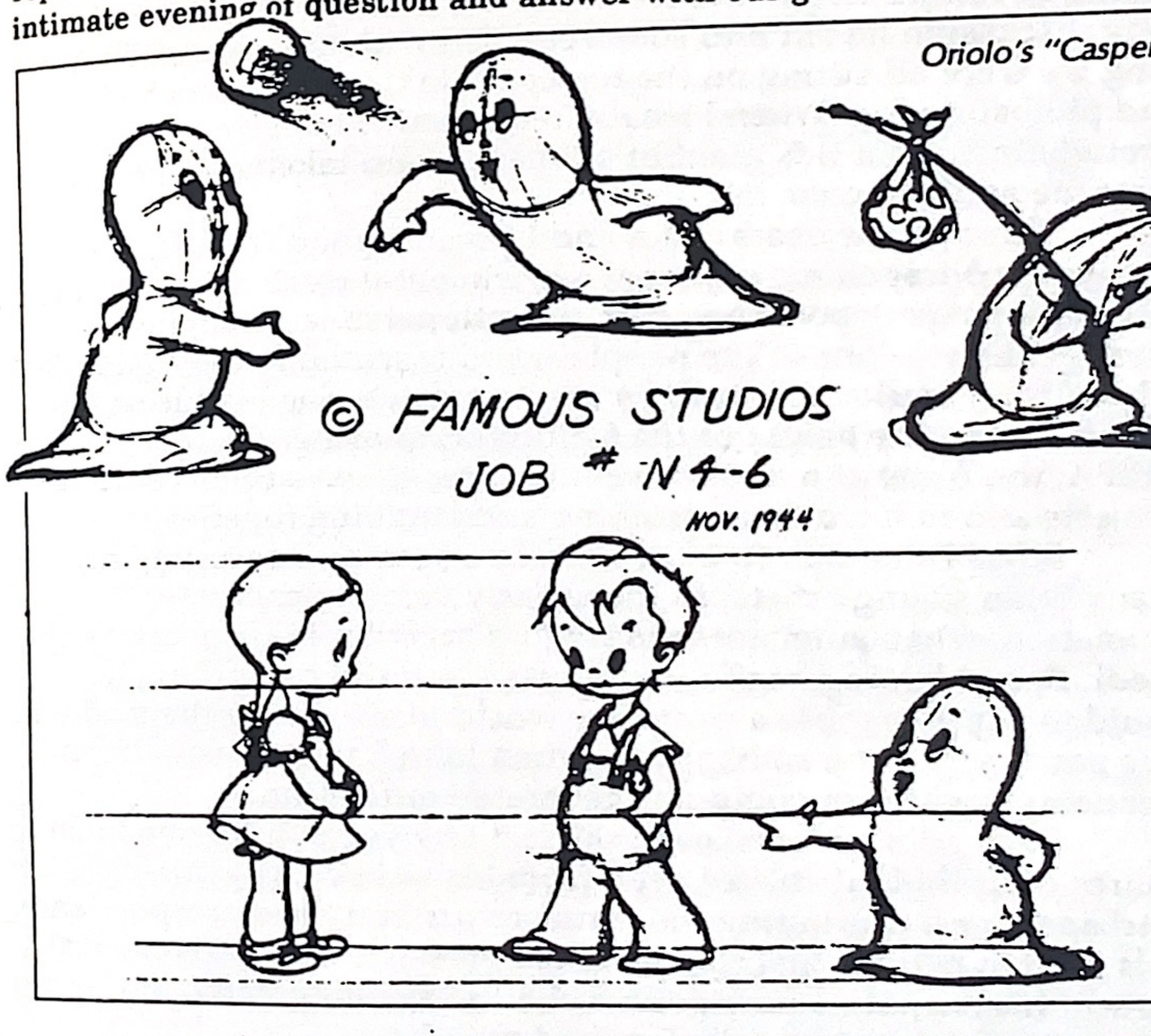
ASIFA-East February Screening

FAMOUS STUDIOS

• AN EVENING WITH THE FILMMAKERS •

**Friday, February 3rd, 6:00 PM
NYU Tisch School of the Arts
721 Broadway - Room 109**

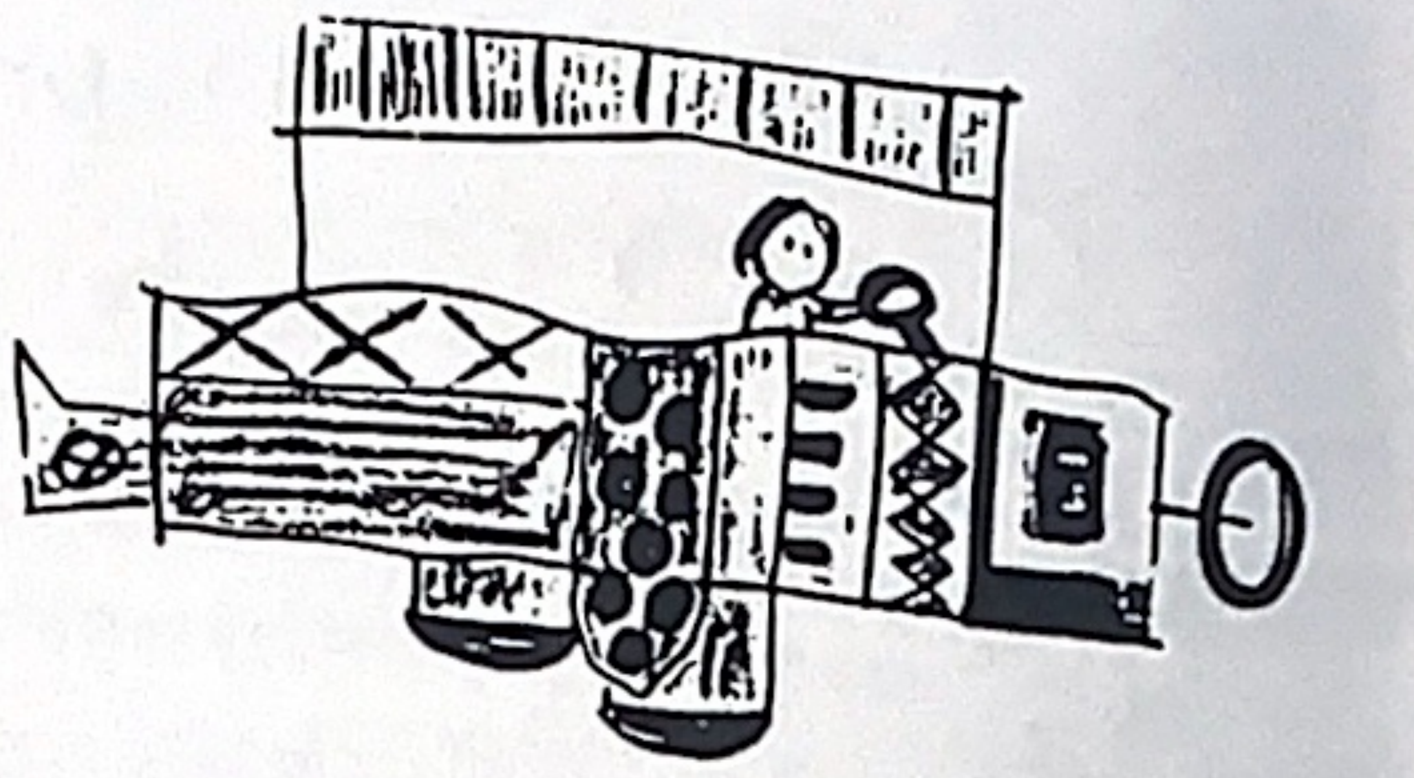
In conjunction with the Museum of Modern Art four program tribute to New York's FAMOUS STUDIOS of the '40s, '50's and '60s (February 2nd - 7th at MOMA), ASIFA-East will hosting an additional event which will feature an atmosphere of candid discussion with the filmmakers. The program will present guests SID RAYMOND (Voice Artist-BABY HUEY and CATNIP), HOWARD POST (Director) and others. The ASIFA-Event will open with several signature films of our guests (we will not be repeating any of the films screened at MOMA) and will progress into an intimate evening of question and answer with our guests.



COPYRIGHT FAMOUS STUDIOS

In Memory
John Halas

BY DAVID EHRLICH, VP.ASIFA



"Cars of the Future" Copyright 1970. A John Halas film, featuring children's drawings.

John Halas, founding member of ASIFA and its president for many years passed away in London on January 20th. Pat Webb has written a fine Obituary, and I wished to add my personal recollections. I first met John at the 1979 Annecy Animation Festival. It was the third day of the festival and in my shyness, I had met very few of the animators who all seemed to know each other, I was standing next to an animated hologram I had brought to the exhibit and an elderly man with a very thick Hungarian accent came up to me and began asking questions about the technique I had used. After a very long discussion he left and soon returned with the others. Before long we were all sitting on the terrace drinking fine French wine and philosphizing. When I finally learned this man's name, I was overwhelmed that this giant of animation and taken the time to meet me and bring me into the circle.

Through the years, John and I became good friends. He always encouraged my personal experimental work as well as the international collaborations, and by both personal example and tutelage, he was one of the people who passed on to me a hope for what ASIFA could truly be. His greatest pride was his successful effort, during the height of the Cold War, to bring together in ASIFA, the American and Russian groups, to have them coordinate projects and to have them drinking and laughing together.

Since I first met John in 1979, I've seen him encouraging many other young artists. In those early years of computer animation, when animators would join together in disparaging the medium and booing beginning efforts, John did everything he could to support those around the world in stretching the medium. I've never seen John so happy as when John Lasseter won the first Academy Award for computer generated animation.

Even after his strokes in the last few years, John remained a source of unlimited energy even from his sickbed, organizing retrospectives, continuing his manuscripts and his correspondence. It is hard to believe that this man, his presence and the continual flow of his output, is now gone. I shall miss him greatly, but he has given all of so much to take forward with us.

1912 · JOHN HALAS · 1995
OBITUARY

John Halas, who died in London on Friday 20 January 1995, was, without doubt, the founding father of British animation and of ASIFA. He kindled a fire that will never go out. He was born in Hungary in 1912, where he worked with George Pal, and was deeply influenced by the Hungarian Bauhaus movement that included Moholy-Nagy and Victor Vasarely. This influence helped form his vision of animation.

He came to London in 1936 where he met Joy Batchelor who he married in 1940. They set up their own studio in that same year under the auspices of the J. Walter Thompson advertising agency. Much of their early work during the second world war was sponsored by government departments and this set the pattern of much of the studio's future work - applying animation techniques to a wide variety of subjects other than just entertainment. By 1945 Halas and Batchelor was the largest studio in Europe and flourished for more than forty years producting over 2000 films, and being awarded more than 2300 international prizes. John Halas' greatest acheivement was without a doubt ANIMAL FARM, the first animated feature film produced in Britain.

He was always involved with young people and throughout the studio's long history he gave opportunites to many budding animators and artists, sponsoring experimental and personal films. He was the first to set up an animation "school" for students in his second studio at Stroud.

In 1960 he was influential in forming a small group of animation enthusiasts that was later to become ASIFA and he was on the first Board of Directors of the Association. He served as ASIFA's president for many years and succeeded in uniting East and West animation factions in Europe and America at the time of the cold war. He was president of the international design association, ICOGRADO, and chairman of the British Federation of Film Studies. He also advised UNESCO on the use of animation as a way of teaching in Third World countries and formed Educational Film Centre to produce films using animation on a wide variety of subjects for schools and universities. Apart from his film work he wrote and collaborated on more than twenty books. He was always an innovator and among the first to experiment with new techniques including the first short computer graphics film in the world. A workaholic, he had boundless energy and was involved in film projects almost up to the time of his death.

But his greatest talent was his ability to make things happen. Throughout the fifteen years that I worked as his assistant we had our ups and downs. He was a hard task-master, he knew exactly what he wanted and was determined to get it. But we also laughed a lot and I learned a lot. The world of animation has lost its elder statesman, but his work and influence, both in his adopted country and around the world, will live forever. - **Pat Raine Webb/ASIFA UK**

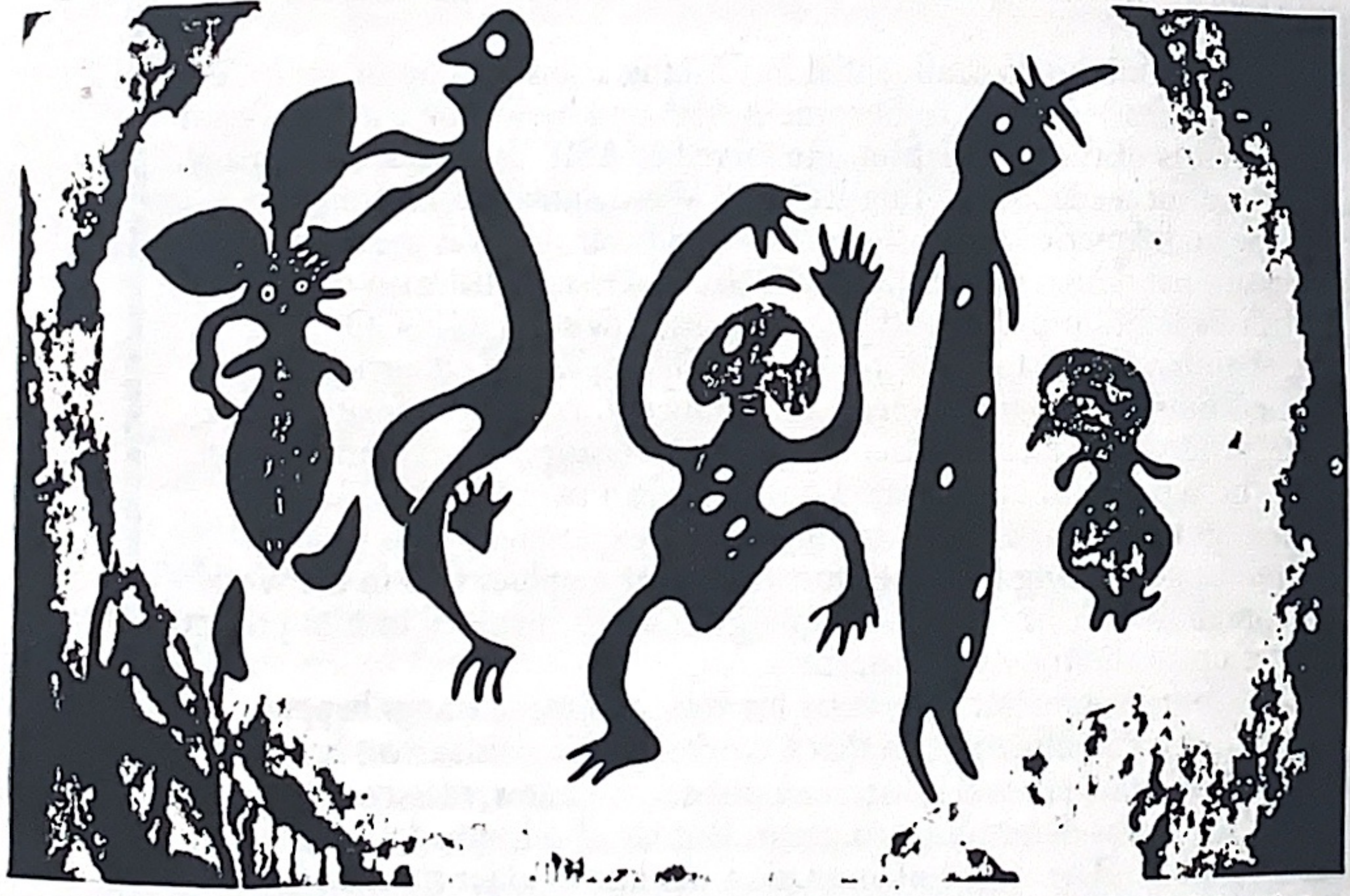
Sybil DelGaudio's

Animated Women

WNYC TV
MARCH 7TH -
MARCH 28TH,
9:30 PM

ANIMATED WOMEN, a series of four half-hour programs showcasing the work of animated filmmakers, Faith Hubley, Joanna Priestly, Ruth Peyser and Lynn Smith, will air on WNYC-TV beginning Tuesday, March 7th at 9;30 pm. Director Sybil DelGaudio and producer Patty Wineapple have been distributing the series to various museums and other non-profit venues around the country. The series, made in conjunction with the Independent Television Service (ITVS) has won awards at the National Educational Film and Video Festival, the Columbus Festival, the Sinking Creek Festival the CINE Golden Eagle and others.

March 7 - Program One, INSPIRATION, features Faith Hubley, the most prolific of the four, who has also been the most collaborative. For Faith Hubley. "inspiration" comes in the form of myth, primitave art, aboriginal painting and playful theories on the nature of time.(continued on page 7)

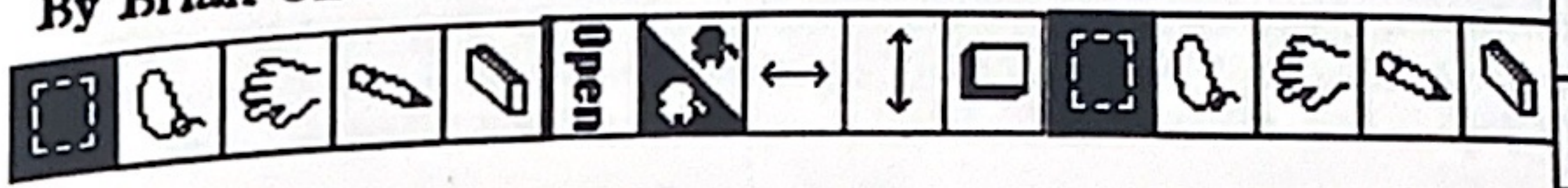


("Tall Time Tales" by Faith Hubley.) She has said, "The joy of being an independent filmmaker to me is that the independent artist can - like a painter or a writer or a musician or a composer - choose the themes that really touch us."

THE BYTE STUFF: A CONTINUING LOOK AT TOOLS OF THE TRADE

ASIFA-EAST ONLINE

By Brian Cirulnick



Unless you've been hiding under a rock somewhere incredibly remote, you've probably heard the term "information superhighway". It's hard not to have heard of it, as the news-media has overused this buzzword to the point of which hearing it now is actually painful. President Clinton has referred to it as "our nation's information infrastructure", and later on, Al Gore coined the term "superhighway" to herald in the dawn of fiber-optic lines for everyday use, However, in truth, this information superhighway doesn't yet exist. Certainly, the explosion of interest in the "internet" has spawned enough online activity to make you think that we are all interconnected in one glorious network, but in reality, the internet is really a lot of little networks that just barely manage to talk to one another and are currently overloaded with activity from all those superhighway wanna-be's.

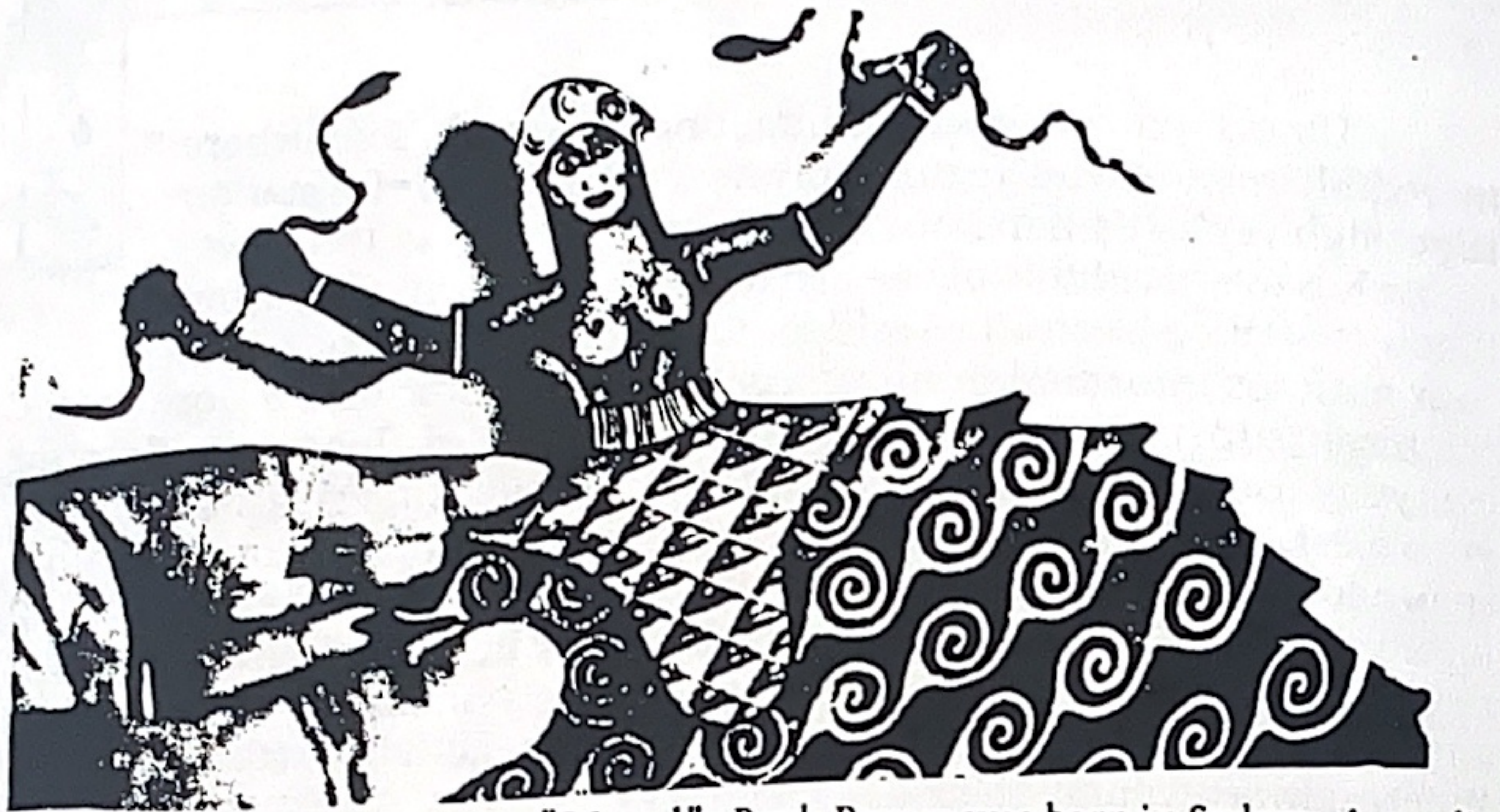
Irregardless of the information explosion, and silently chugging away in their own niche market has been the Bulletin Board System or "BBS". BBSes were started in the late 70's by hackers of the Apple II computer system, who first invented a way of starting messaging systems and file areas on a home computer. Basically, like any commercial online service, a BBS is a computer dedicated to answering calls from other computers, allowing you to write messages to other people who have mailboxes on that system, transfer files, and chat with other users who are currently online.

Until recently, most BBS systems were far more limited than commercial services because commercial services offered easy-to-use friendly interfaces utilizing custom software, while the home BBS consisted of little more than a text-based menu with arcane commands to type. Advances in technology have allowed the home computer to gain the power of commercial systems. Using software called "First Class" created by a Canadian company, Softarc Inc., a home computer now offers a custom, easy-to-use interface. Vanguard Media has set-up such a system and has had it running for over a year. Before then, Vanguard had been running a text-based BBS without much success. The new system has allowed Vanguard to push foward and offer content to rival that of commercial services. Originally developed to act as an internal e-mail system, and to offer connectivity for clients and freelancers, Vanguard's BBS also acts as a hub for the MacroMedia Director Users Group and now, it also acts as an online central point for ASIFA-East..

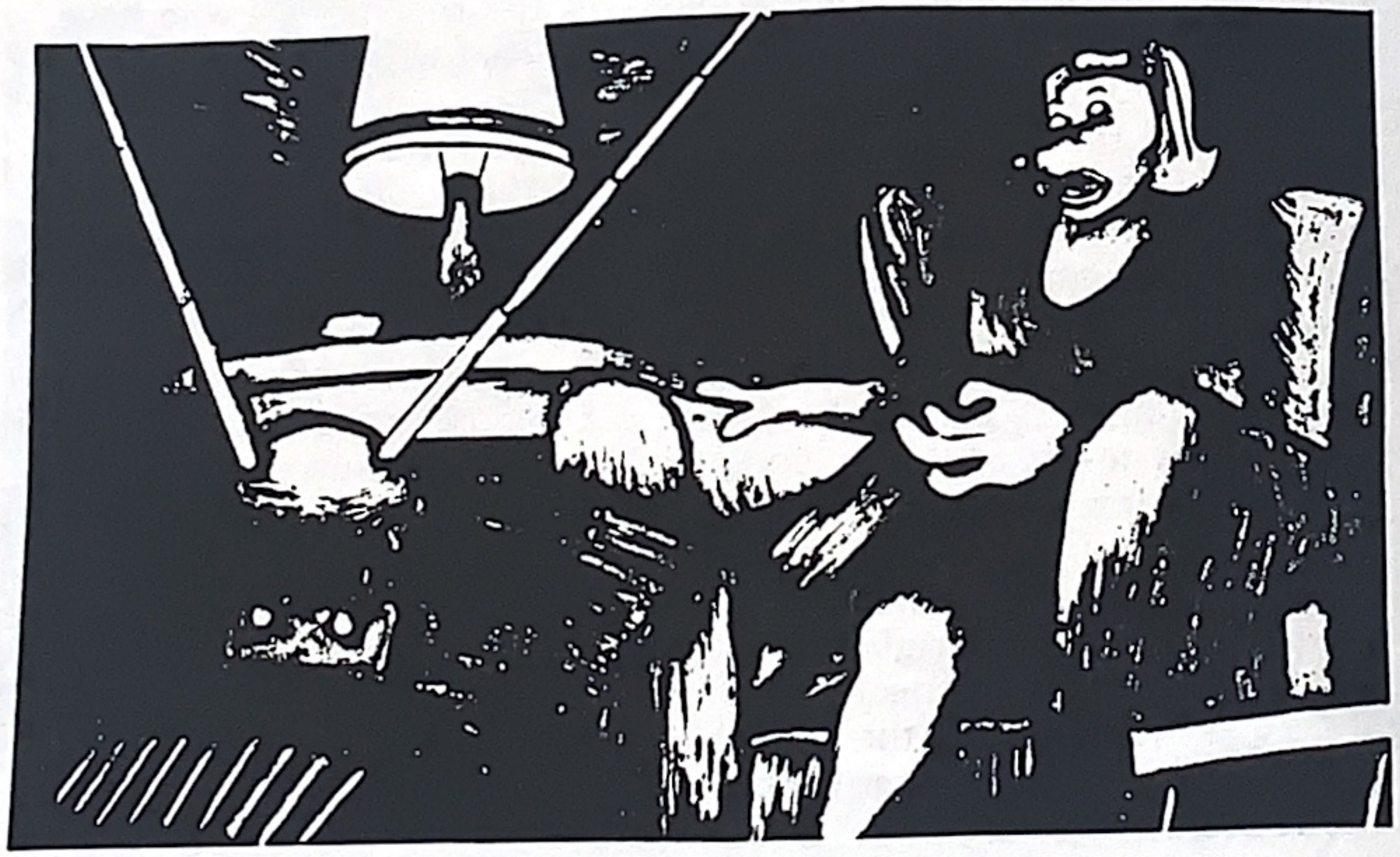
(Contiued on Page 15)

"Animated Women" Continued from Page 5

March 14th - Program Two, "Point of View" profiles Joanna Priestley. Ms. Priestly is a native Oregonian who studied painting and printmaking in college and lived in Paris before moving back home to began her work as an independent artist and animator. She studied animation at Cal Arts and since that time her films have received honors at more than eighty festivals. Her films are intensely personal and often mocking looks at adulthood's ironic twists and turns. She feels drawn to animation because you can go anywhere and do anything with it. "That sense of freedom is exhilarating," she says. "The sky's the limit."(still from "Grown Up")

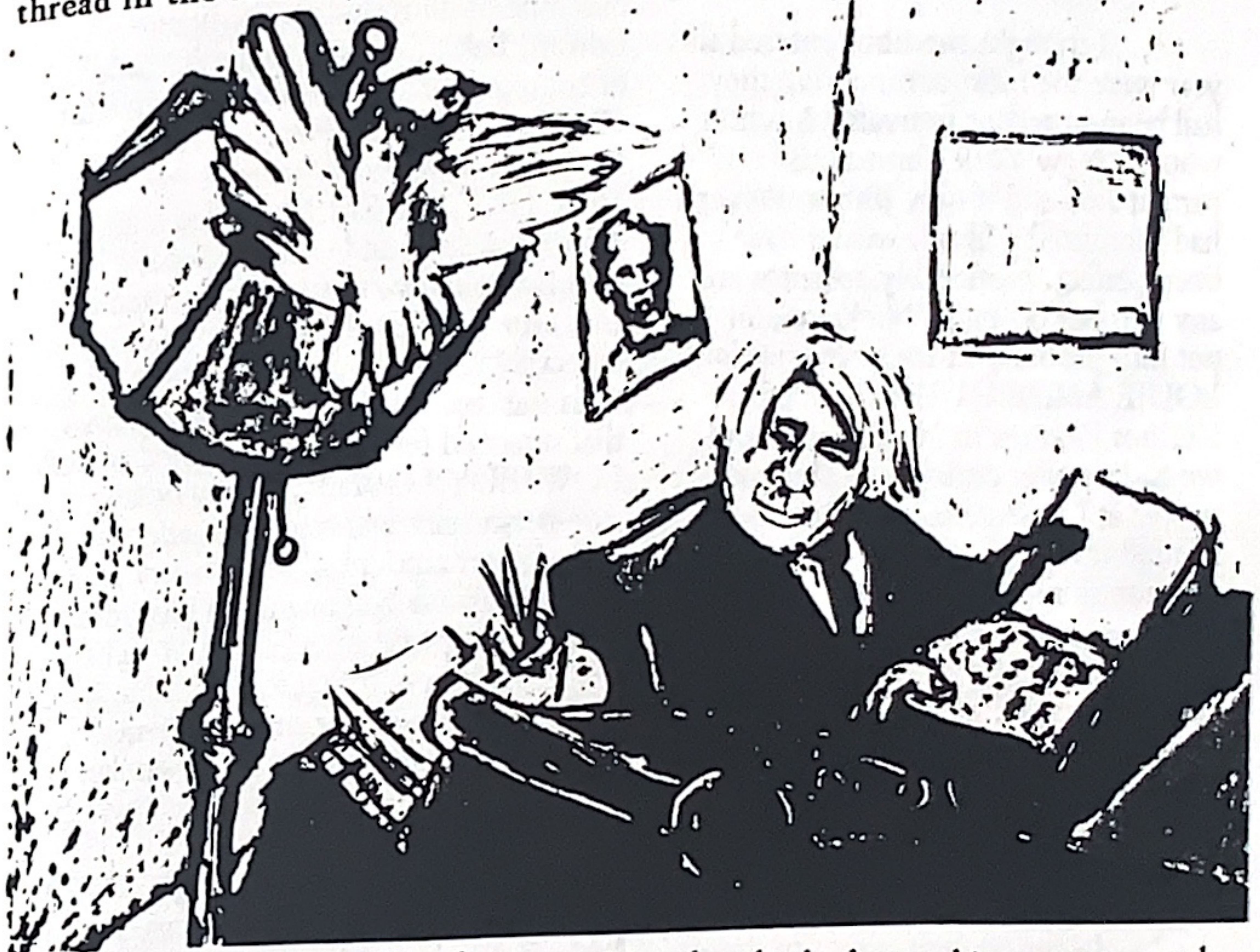


March 21st - Program 3. "Mood" Ruth Peyser was born in Sydney, Australia. She now works as an animator, graphic designer and illustrator in New York City, where she has lived for fifteen years. The three works of Peyser's featured in the program include chilling, dreamlike versions of alienantion which stem directly from her belief in the mediums ablility to challenge and critique society. "It's not just for exploring the aesthetics of art." says Peyser, who considers herself "still experimenting." (still from "Go To Hell ")



[CONTINUED FROM PREVIOUS PAGE]

March 28th- Program 4, "Method", the final chapter in the quartet, features the work of Lynn Smith. Ms. Smith was born in New York, she began her animation career in Cambridge, Mass., and eventually she relocated to Montreal where she has resided since 1975. Her specialty is chldren's filmmaking and she has won many awards for films like "Teacher, Lester Bit Me!", "The Shout It Out Alphabet Film" and "Pearl's Diner". "If I know it's a good idea, then I just never let go." she explains. "I'm like a little terrier. You hold on with your teeth, expecially when you work alone, when you're independent. Either you're going to do that , or you're not going to make the film, it's a very tough procedure". That shared sentiment is one common thread in the series .(Still from "Sandburg's Arithmetic")



"We wanted to give a broader overview that looked at subject matter and thematic concerns," says director Sybil DelGaudio. "Since they're all expressions of the artist's own individual perspective, we thought it was important not only to explore the art and process of animation ove the course of the series, but also to explore what within each of these artists compels them to use their films as personal expressions."

Animated Women will air weekly on WNYC beginning on March 7th at 9:30 pm through March 28th. ITVS was established as by act of Congress in 1989 "to encourage the development of programming the involves creative risks and that addresses the needs of unserved and underserved audiences, particularly children and minorities." For more information on ITVS programs or sponsorship, contact: ITVS, 190 Fifth Street East, Suite 200, St. Paul, MN 55101. Phone: 612-225-9035, Fax: 612-225-9102. e-mail: itvs@maroon.tc.umn.edu.

THE 1995 ASIFA-EAST ANIMATION AWARDS

Opinions by John R. Dilworth

I thought the films entered this year were the most competitive they had been in recent festivals. A who's who of New York filmmakers participated and if only Jimmy Picker had submitted a film it would have been perfect. Noticeably absent were any number of pilots Nickelodeon put into production last year especially LOUIE AND LOUIE produced at Curious Pictures in New York. And we had a trailer courtesy of the good people at J.J. Sedelmaier Productions. I found it funny (did you catch the skeleton slumped at his animation desk in the dungeon?) and very well produced thanks to the dedication of all the artists and facilities who donated time towards the project. Tom Warburton directed the first of what I hope will be many trailers produced by local filmmakers to open our festival.

In the student category there are only a handful of films that clearly stand out and should receive awards. THE WIND by Drew King was awarded first prize as expected. I hoped Lynnette Taylor's A WOMAN'S DRESS would have placed higher than an honorable mention, especially over CRUEL TEA. I was extremely impressed by the unexpected theme and concept coming from an undergraduate. I was glad the film screened at least. Karen Disher's CHUNK about a man who has a chunk of his buttocks detached in an accident and then becomes a playtoy for his pet cat revealed a quiet believable humor based more on character intimacy than on violent gratuitous action as in CRUEL TEA. I believed that film to be more funny than TEA which placed second. But, CHUNK received third prize (and that film was in color while TEA was a pencil test.)

Moving on to the professional categories I was very pleased with the outcome of films under one minute. Edward Bakst (designer) and his handling of computer arts landed him top prize for CLUCK a SCI-FI CHANNEL i.d. Laura Margulies continues to impress me. Her MTV i.d. CAPUEIRA revealed a good sense of melody and color with paint on glass.I would love to work with a female animator who has the sensitivity Laura does especially if she can draw a little-I'll help with the rest. Of all the J.J. commercials that screened for the jury I laughed at BUY LOW/BUY LOWER, mostly because a true personality was created so effectively in such a short amount of time. Every year we receive half a dozen or more spots from a couple of top commercial studios and I have a hard time trying to determine which one is more deserving than another, especially when the styles are so similar. I would like to see a director decide which

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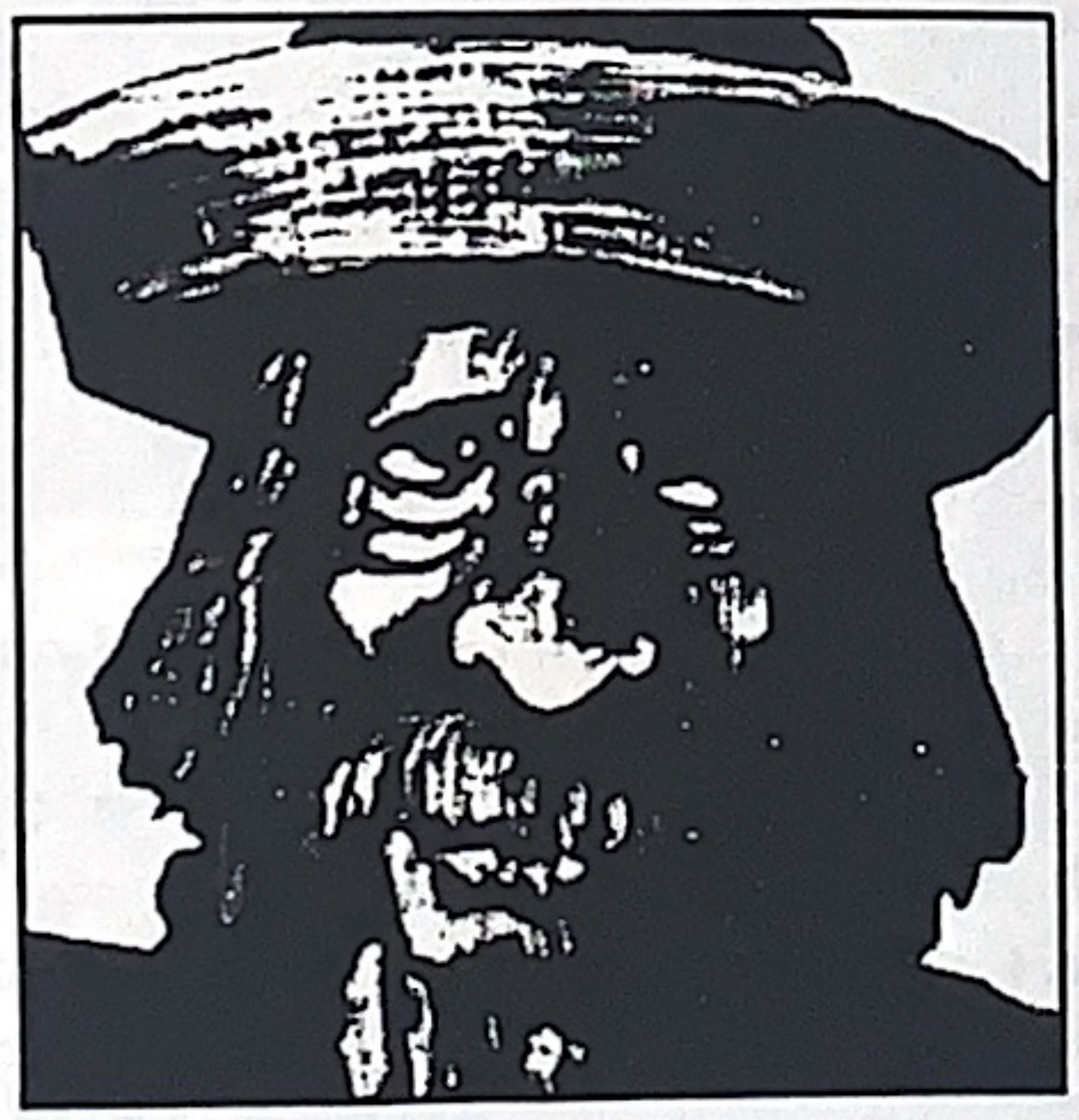


"The Well" Honorable Mention - Student Films/Olexa Hewryk

(Continued From Previous Page)

spot is their personal favorite or two and submit those. That way you don't risk the chance of lessening the impact of a clear winner and avoid looking as though a show reel has been submitted.

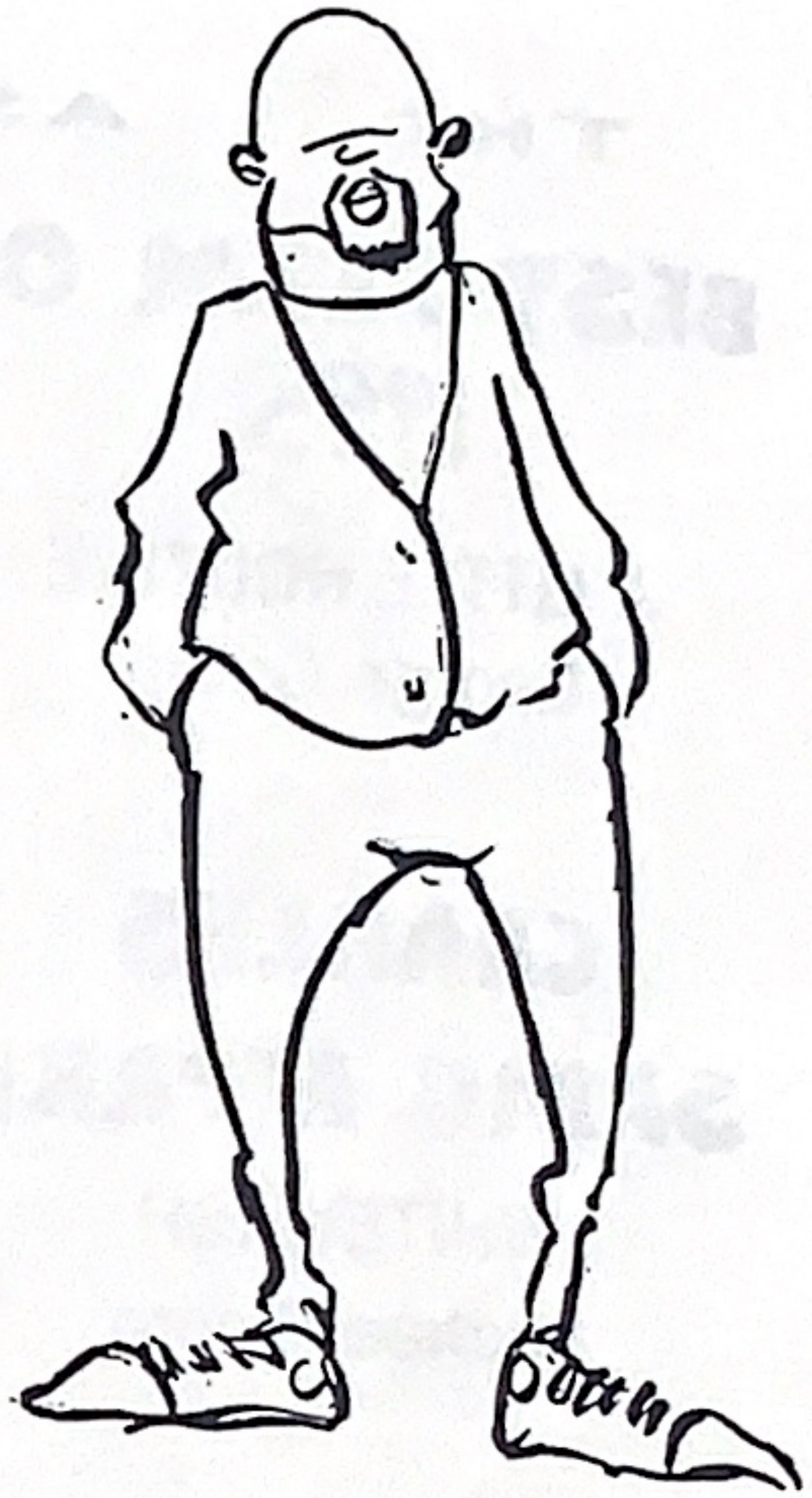
In the category of design, again I agree with the choices. Frank Gresham's submission with the obnoxiously long title won mostly for the strong inking style of line and economy of form similar to the work pioneered at UPA. The ads for Barney's won second prize and are very familiar and very well done by the venerable INK TANK. First prize oddly enough went to a fifteen minute clip of a forty minute film titled CLOSE TO YOU. The director and designer, Maciek Albrecht, relocated to Poland to produce this film and wasn't heard from in years then emerges with this very beautiful film that hasn't been seen in its entirety. The director says ASIFA might have a special screening for the film later this season. I hope so.

In the category of concept I always believed a good idea is impossible to defend. Is an idea to film a child describing the abuse received from parents better than knowing whether the chicken came before the egg? Obviously yes.

John Canemaker's BREAK THE SILENCE-KIDS AGAINST CHILD ABUSE received third prize and the prolific John Schnall won first prize with OPPOSING VIEWS.

Mo Willems placed second with a Sesame Street edu-cartoon, SUZIE KABLOOZIE & THE LETTER F. Willems is such a promising writer of wit and pun who could truly become Dr. Suess-like with maturity.

Recently more and more computer generated comedy films are winning ASIFA awards. This year Pacific Data Images submitted SLEEPY GUY and received first prize in direction. This film is well produced and actually succeeds in establishing a personality with the dream lover hero



From "Buddy"
Third Prize, Soundtrack
Copyright Woo Art
International

the Michael Sporn film WHITEWASH not place in this category? Maybe before we hand out ballots for the judging someone should brief the jury on what defines best direction, best soundtrack, best design and all the othe categories-what they should look for and how to recognize it. Just like the courts inform jurists before they hear a case. WHITEWASH instead wins second prize for soundtrack. I am shocked -there is not enough room in this column for a rant. A familiar song wins first prize in sound. Again I would have to question whether artists know what goes into a soundtrack. Susan Brand's DAY-O - A CARIBBEAN CARTOON CAPER for me should have placed in design or in animation.

(continued on page 16)

THE ASIFA EAST 1995 FESTIVAL WINNERS

BEST FILM OF 1995

A LITTLE ROUTINE
George Griffin

CHARLES SAMU AWARD

WHITEWASH
Michael Sporn

PROFESSIONAL FILMS OVER ONE MINUTE:

DIRECTION:

First Prize:
SLEEPY GUY PDI/
Raman Hui

Second Prize:
SOPHIE
Matt Sheridan and
Nancy Keegan

Third Prize:
NOISY NORA -
Weston Woods/
Virginia Wilkos

DESIGN:

First Prize:
CLOSE TO YOU
Maciek Albrecht

Second Prize:
BARNEY'S Spots
The Ink Tank

Third Prize:
BEGINNING/
MIDDLE/END HORN
& BEAR SEAL BALL
TRICK
Frank Gresham

ANIMATION:

First Prize:
NOSE HAIR
Bill Plympton

Second Prize:
THE DIRDY BIRDY
Stretch Films/
John R. Dilworth

Third Prize:
ANGRY CABARET
Stretch Films/
John R. Dilworth
& Norton Virgien

SOUNDTRACK:

First Prize:
DAY-O, A CARIBBEAN
CARTOON CAPER
Susan Brand Studio

Second Prize:
WHITEWASH
Michael Sporn

Third Prize:
BUDDY
Woo Art International

CONCEPT:

First Prize:
OPPOSING
VIEWS John
Schnall

Second Prize:
SUZIE
ZABLOOZIE AND
THE LETTER F
Mo Willems

Third Prize:
BREAK THE
SILENCE - KIDS
AGAINST CHILD
ABUSE
John Canemaker

PROFESSIONAL FILMS UNDER ONE MINUTE

Best In Category:
CLOCK
Edward Bakst

First Prize:
CAPUEIRA
Laura Margolies

Second Prize:
BUY LOW/BUY LOWER
J.J. Sedelmaier

Third Prize:
T.TIGER
Bill Davis

STUDENT FILMS:

First Prize:
THE WIND
Drew King

Second Prize:
CRUEL TEA
Tony Ravo

Third Prize:
CHUNK
Karen Disher

Honorable Mention:
THE WELL
Olexa Hewryk

A WOMAN'S DRESS
Lynnette Taylor

Meeting Manhattoons

by Laurie Edmonds

Seeing Joe Byrnes' and Helen Uszac's animation reel at their Manhattoons studio opened up endless questions and stirred my excitement regarding animation, its possibilities and depth. Also, watching the pencil tests of some projects in progress more deeply convinced me that this is an extraordinarily talented couple.

Helena is the main creative force of the team, having been enticed into the US from Poland by the charms and persuasion of then boyfriend, now husband, Joe. He does the production as well as handle the business end of the studio. They do the writing together. Helena taught Joe the intricacies of camera work and production, while he taught her to speak English by reading aloud to her (her first books were CALVIN AND HOBBES and INTERVIEW WITH THE VAMPIRE).

Raised in a highly creative family - both mother and father were well known painters and architects who also did set design in Russia and Poland - Helena worked in the only animation studio in Warsaw from the age of 16. Most notably, she worked on an animated series called JACEK AND PLACEK (the boys who stole the moon) where she was the coordinator of a production team of 20 people.

Helena and Joe have been doing commercials and short films together for four years. They have a fully equipped studio that includes a FOROX, a video animation system and computers.

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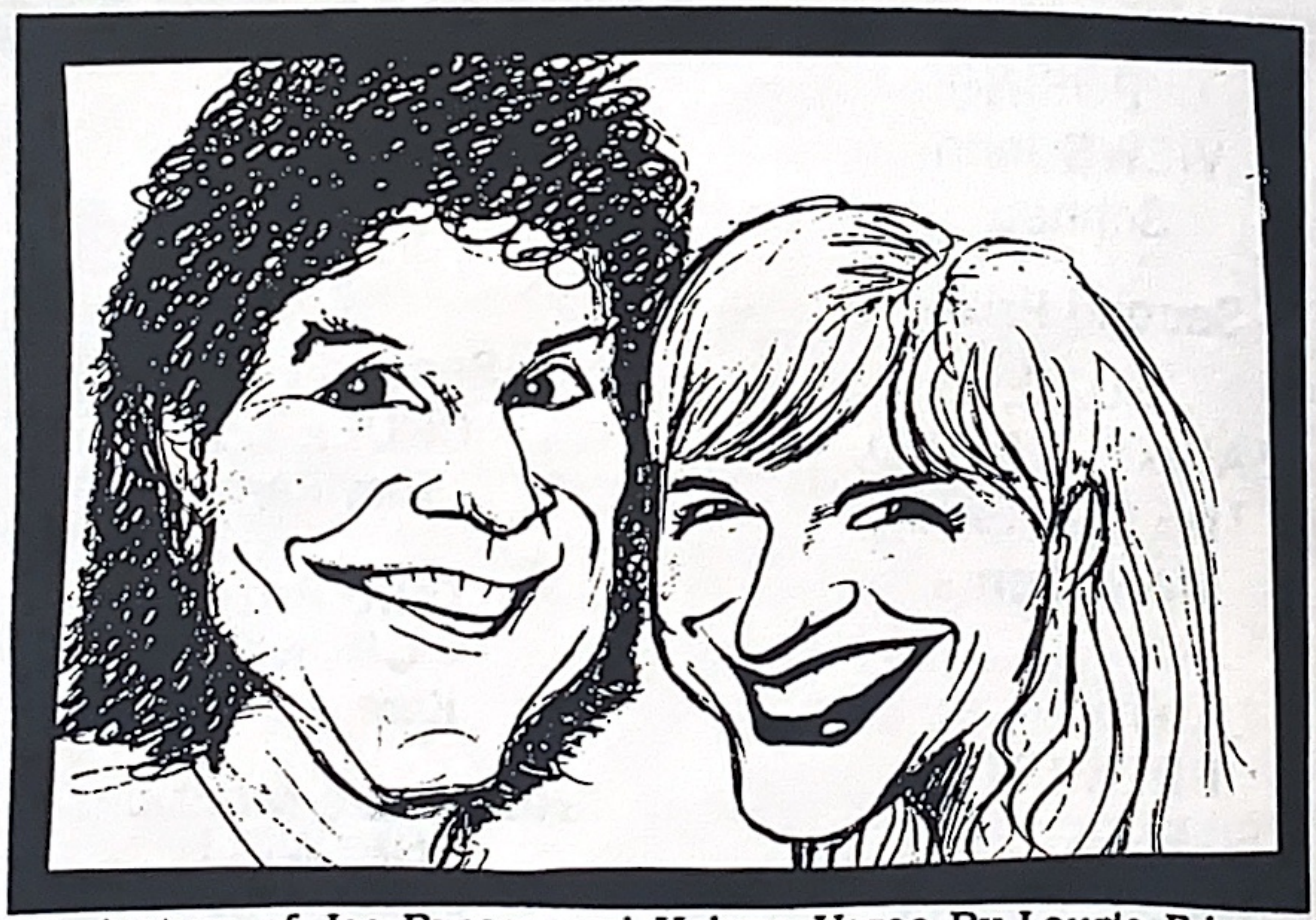


Caricature of Joe Byrnes and Helena Uszac By Laurie Edmonds, copyright 1995.

(Cont'd from previous page)

Helena has a highly versatile creative style. She is an incredibly skilled and sensitive painter. Her animation techniques vary to fit each project like a glove. Watercolor, cel vinyl, airbrush, oil paint: she's proficient with any and all materials. In their film FAITHFUL, she uses oil paint on glass filmed under the camera. It's a difficult and precise technique that does not allow for timing errors or inbetweens. Their recent spot for A&E, HOLIDAY, has the beautiful effect of an oil painting on each frame. Helena achieved this by painting each cel first with cel vinyl, then brushing them with oils to give them life and character. Special effects for the peice were created by HARRY artist Laurie Salladay at Image Group, who manipulated shadows and 3 levels of animated light, stretching, softening, and coloring.

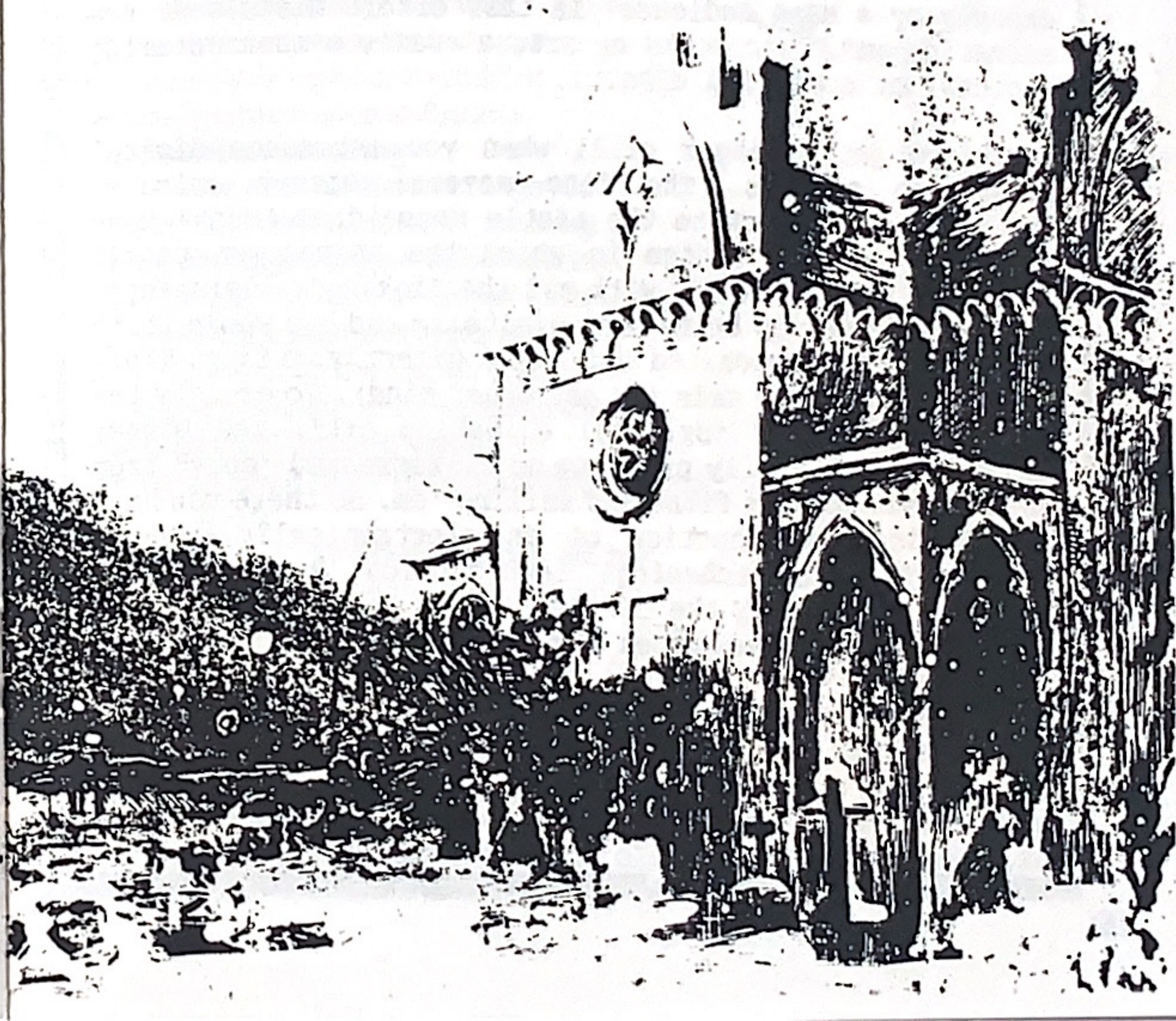
Presently, Manhattoons is developing a variety of characters for an animated series, and beginning work on a new film

Helena says, "It's a wonderful thing that you're having so much fun and getting paid for it!" And Joe adds, "Yeah, getting paid. That's the most fun."

Manhattoons can be reached at 212-513-0191.

Laurie Edmonds is a freelance animator and caricature artist.

A still from 'Remembrance' a work in progress. Copyright Manhattoons 1995.



ASIFA-East Online -(Cont'd from Page 6)

All you need to connect is a computer and modem. Your modem plugs into the phone line, and allows your computer to call in the BBS. If you are using a Macintosh or Windows based PC, the graphical interface software will display the BBS as a window with folders in it, similar to the look and feel of your computer. Double clicking on a folder will open that folder revealing messages and/or other folders inside. Half the fun of the BBS is exploring, discovering what lies behind the next folder.
The phone number for the BBS is 212-242-7685
Software for the interface can be obtained by calling Margaret Frey to receive a diskette from her with the proper software. Please specify Macintosh or Windows.

THE FOLLOWING WAS POSTED ON TNE ASIFA-EAST BBS:

"A Scholarly-Type Query"

I'm preparing a paper for the Conference on Animation Studies about the emergence of animation/comic art 'museums'. Some of the questions I want to raise: when original animation art (cels) and comic art are presented as art objects, does that make the final products, the actual films and printed books, 'reproductions'? Do animation/comic museums bestow the status of 'high art' on these originals and differentiate them from the 'reproductions' which were intended to be seen cheaply by a mass audience? Is this effort misguided? Are animation and comic books an art, a craft, a manufacturing process, or something else?...

...Things get stranger still when you introduce digital production methods. The last several Disney animated features (going back to The Little Mermaid, I think) have used a cameraless system in which the animators' pencil drawings are scanned in, with all the "inking", "painting", and other rendering being done digitally and the whole thing electronically composited and output directly to film. There are no hand-painted cels (or any other kind). To satisfy the growing market for "original animation art", the Disney folks have been busily printing up silkscreened "cels" from their recent feature films and selling 'em. So there you have a mechanical reproduction of an electronically created "original" of a mechanical reproduction which in many respects is actually the original . . . yes, frantic ones, strange things always happen when you mix art and capitalism.

If anyone has seen any papers or articles on this subject, I'd appreciate hearing about it. I'm mainly interested in finding articles or papers about animation as "art object", ie as a valuable, collectible, ownable item.
Luke Jaeger, Senc Reply c/o the ASIFA East BBS

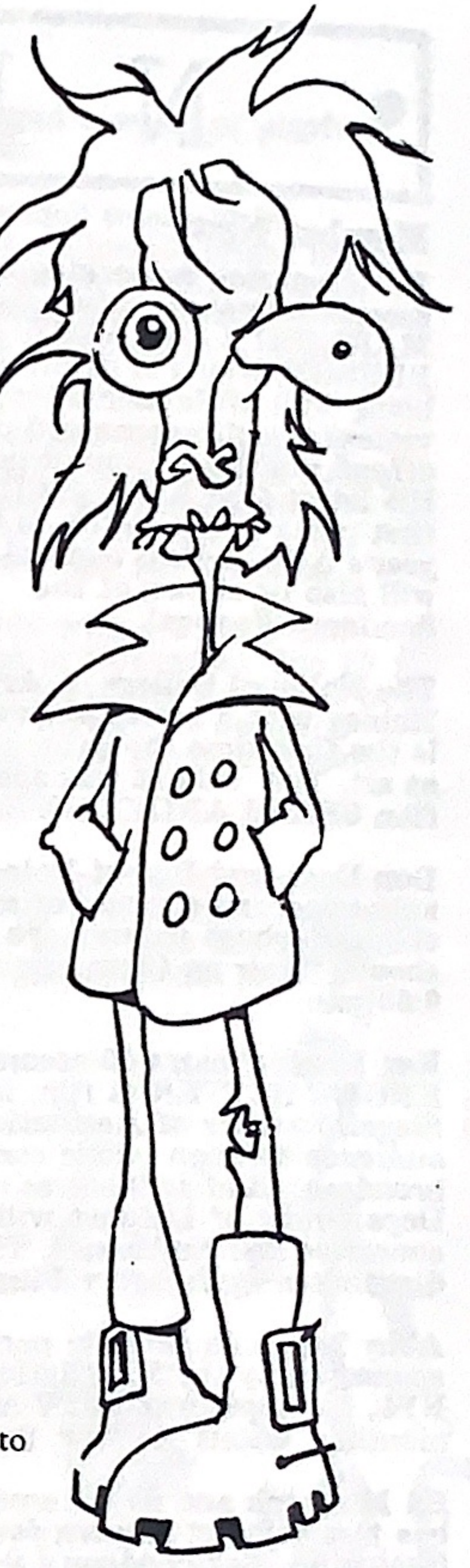
Continued from Page 10

Did anyone notice how bloody funny Tony Eastman animated that cartoon. There wasn't a familiar move in the picture, everything that moved made me laugh. And of course I don't mean to diminish DAY-O's soundtrack, again very professional, but not as deep as WHITEWASH.

I was very pleased to see Michael Sporn win the CHARLES SAMU AWARD. He deserved a better placement within the categories and we do try to be fair in distributing awards -careful not to award a single film in more than one category but my hair falls out with the fear of suspecting New York animators lack the knowledge of the deeper sources of craft and originality in film animation.

The best film of 1995 went to (and deservedly) A LITTLE ROUTINE by George Griffin. I was enchanted by this film when I saw it at Ottawa where it won a major award 'and without a doubt it will be highly competitive at Annecy. Forgive my nature of stating competitiveness over aesthetics- I enjoyed the films' honesty and contextual meaning in the relationship between a father and his daughter. I respected the fearlessness of the director to reveal tender moments and admitting to acts of frustration-to being not perfect and sentimental, of recognizing the effect of spirits and through various windows and frames show how much we need to love and be loved.

In closin, some talented artists did not make the festival. A deserving film may find it hard to fight the easy laugh. In the end we drink and congratulate one another and secretly cannot wait till the next festival when our next filmwill make an audience laugh, cry and applaud. In New York it happens every January. But for true filmmakers, everyday is like attending a festival only we get by without awards.
John R. Dilworth



From "Angry Cabaret"
Third Prize Animtion
by John R. Dilworth/
Stretch Films
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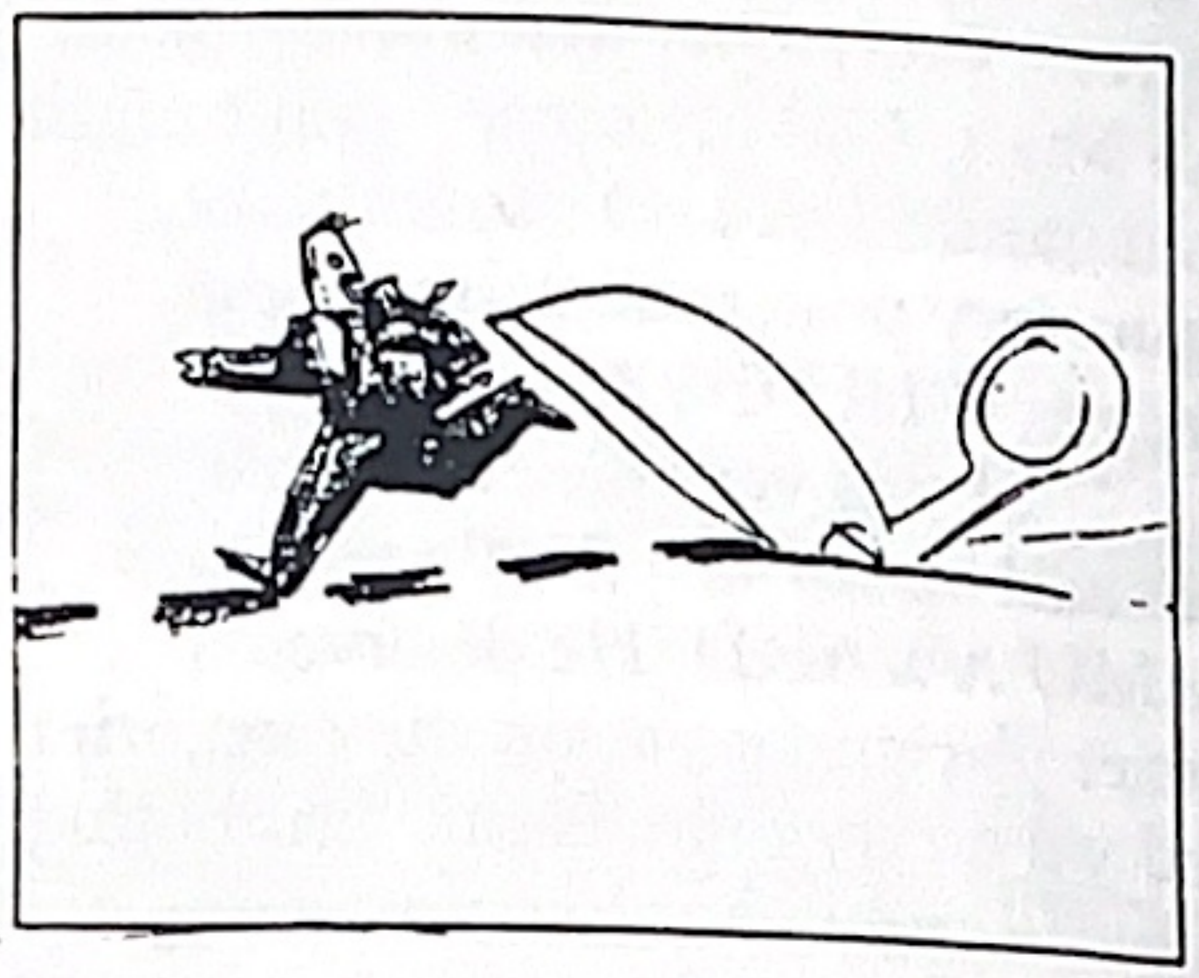
• N E W S •

Member News:



Bill Plympton is working on his second animated feature, I MARRIED A STRANGE PERSON, which is described as being "full of Japanese inspired violence" and "guaranteed to offend politically correct people." His latest film NOSE HAIR won first place in animation in this year's ASIFA-East festival, and will also be shown at the Sundance Festival.

The National Gallery of Art in Washington, D.C., honored **Faith Hubley** with a retrospective of her work on January 28, 1995. This is the first time the gallery has featured a program of animation as art. The exhibit was accompanied by a screening of her latest film SEERS AND CLOWNS.

Don Duga and **Irra** of Polestar Films just completed the title animation and a group of vignettes for a one hour documentary on children whose parents are infected with the AIDS virus. The show will air on Connecticut Public Television on February 7th at 9:00 pm.

Ken Kimmelman's 60-second anti-prejudice film THE HEART KNOWS BETTER (a film inspired by a statement made by Eli Siegel, founder of Aesthetic Realism) has been reaching a vast audience through public screenings at sports events, television broadcasts and at theatres across the nation. Also, the US Department of Defense will broadcast the film via SATNET to 58 countries and Embassies. THE HEART KNOWS BETTER is distributed by Imagery Film, Ltd.

Abby Terkhule recently participated in a "Meet and Greet" seminar sponsored by the Foundation for Independent Film and Video in NYC, the topic was "MTV and Interactive Media." AIVF holds monthly "salons" in New York on various film related topics.

Ed Mironiuk and **Kris Tercek's** CHA-POW!, digital ink and paint has just completed work for Fruit Roll Ups' Factory Take-Over (featuring Nickeolodeon's Ren and Stimpy, Rocco, Doug and Real Monsters) and are currently working on a spot for The Cartoon Network in conjunction with STRETCH Films. Other recent projects include: animation and digital ink and paint for an educational medical video, and four animated segments for an interactive presentation by Multimedia Solutions, Inc.

NEWS - Continued-

Blue Sky Productions, Inc. recently desinged a series of playful, computer generated logos for Nickelodeon.

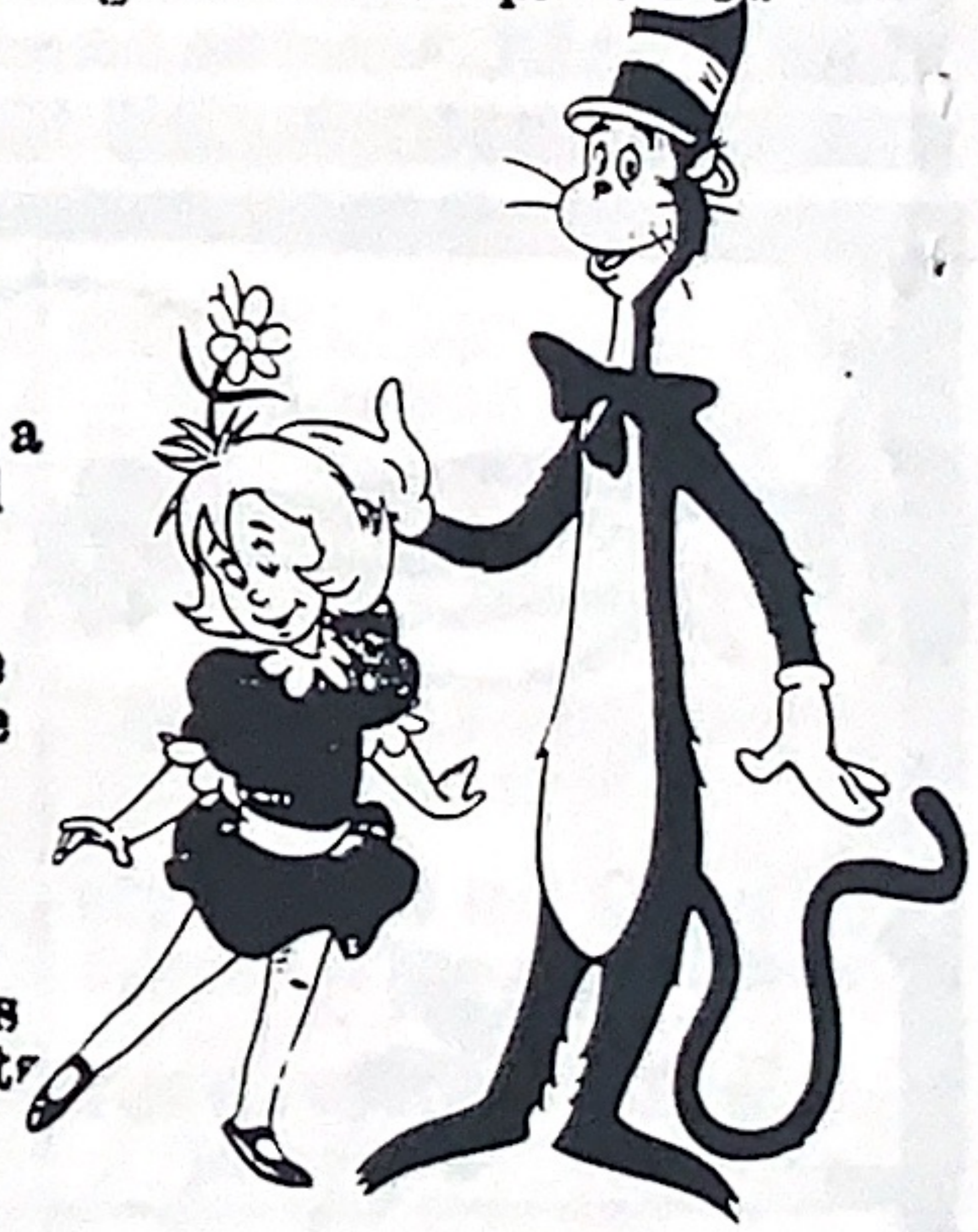
The NY Expo of Short Film and Video, which was held in November 11th and 12th, has awarded the following prizes in the animation category: The Gold Medal was given to SEERS AND CLOWNS by **Faith Hubley**. The Silver Medal was awarded to two films, ALL MY RELATIONS, by **Joanna Priestly** and LIVING ON THE COMET by **Kathy Smith**.

After completing work on several projects this year, including "Gahan Wilson's Haunted House" a CD-ROM for Microsoft Home, and an interactive kiosk for Mercedes-Benz. **Margaret Frey** and partner **David Grossman** have formed a company, MOOVY CO. which specializes in animation and digital video for CD-ROM.

Steve Dovas' Comic Book ID finished 1994 with a First Place Award at the Holland Animation Festival in November. The 10 second MTV spot won ASIFA-East best film under 2 minutes in 1994, and has also received awards at the Hiroshima Fest, the Broadcast Design Awards and the International Monitor Awards.

ETC.

The Program for Art on Film has become a part of Columbia University. The Program's principal activity is the administration of the Art on Film Database, an index of more than 23,0[illegible]ns on art and artists. The program brings together media pro[illegible]s and art experts to explore new ways of presenting art on film.



A new production of the **Dr. Suess** story **"Daisy-Head Mayzie"**, will debut this month on TNT. The story is a "cautionary tale" of the perils of overnight success. Also in the works, a J.C. Penny's line of Suess clothes and a Suess theme park in Florida. The merchandising of Dr. Suess has received protests from those who cite the fact that in his lifetime, Theodore Geisel rigorously opposed the commercialization of his work.

WORLD PREMIERE TOONS from The Cartoon Network. Beginning this month, 48 seven-minute cartoon shorts will make their debut over the next several years. Among those directing the shorts for Hanna-Barbera: **Ralph Bakshi, Willam Hanna and Joe Barbera, Pat Venture, Eddie Fitzgerald** as well as many newly graduated art school students.

MUSEUM OF MODERN ART:

FRIDAY MARCH 3rd 6:30

FRAME BY FRAME

Emily and Faith Hubley

Emily and Faith Hubley are each award-winning filmmakers. They are also mother and daughter working independently and sometimes in collaboration. This program not only recognizes their achievbments but also attempts to exploret the nature of influence, creative identity and family relationships. Emily and Faith Hubley will be present to screen and discuss their lively, witty, visually exciting films and will also introduce the premiere of excerpts from works in progress. "Frame by Frame" was organized by Adrienne Mancia, Curator, Department of Film and Video, Museum of Modern Art.

Program Information:

WOMAN TO WOMAN ON LIFETIME. 1994. (Emily Hubley). 5 min.

UPSIDE DOWN. 1991. Faith Hubley. 10 min.

DELIVERY MAN. 1982. Emily Hubley. 7 min. 30 sec.

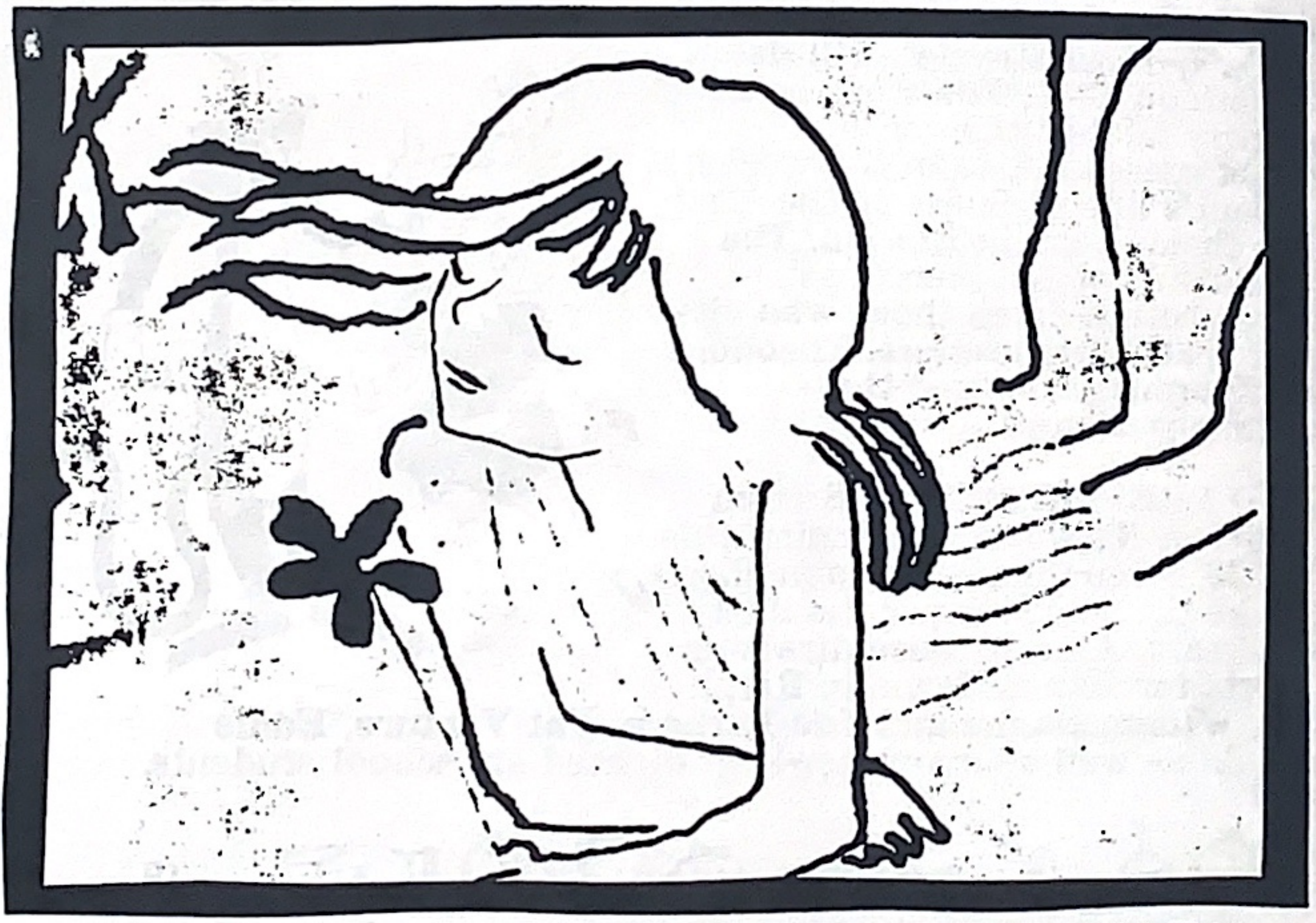
SEERS AND CLOWNS. 1994. Faith Hubley. 10 min.

ENOUGH. 1993. Emily Hubley. 5 min. 20 sec.

CLOUDLAND. 1993. Faith Hubley. 8 min. 30 sec.

BLAKE BALL. (excerpt). 1988. Emily Hubley. 5 min.

HER GRANDMOTHER'S GIFT. (Work In Progress). Emily & Faith Hubley. 5min.



"Windy Day" Copyright Faith Hubley

Best of Hiroshima

Museum of Modern Art - March 4th & 5th

The nineteen films chosen for MoMA's annual Hiroshima survey illustrate the breadth of contemporary animation. The Hiroshima Prize winner, THE VILLAGE, by Mark Baker of England, as well as prize winners from Japan, Brazil, Russia and Sweden are included in the selection. The two programs were picked by the distinguished filmmaker/animator , Michel Ocelot who is also president of ASIFA.

Curated by Adrienne Mancia.

Program 1

Saturday March 4 - 5:00
Sunday March 5 -2:30

A CUCKOO"S NEPHEW. 1992. Russia. Oksana Cherkassaoba. 10 min.

REVOLVER. 1993. Sweden. Jonas Odell, Stig Bergquist, Lars Ohlson, Martti Enstrand. 7.53 min.

IMAGINATION. 1993. Japan. Koji Yamamura. 4.20 min.

SMALL TALK. 1993. Great Britain. Bob Godfrey. 6.04 min.

OSEI APPEARS. 1993. Japan Yashuhiro Nakura. 7 min.

INTERMEZZO. 1993. France. Beriou. 5.25 min.

THE VILLAGE. 1993. Great Britain. Mark Baker. 14 min.

TABLEAU D'AMOUR. 1993. France. Beriou. 5.25 min.

THE CREATION. 1994. Germany. Thomas Meyer-Herman. 6:40 min.

BRITANNIA. 1993. Great Britain. Janna Quinn. 5 min.

THE WRONG TROUSERS. 1993. Great Britain. Nick Park. 29 min. T2.

Program 2

Saturday March 4 -2:30
Sunday March 5 - 5:00

SWINGING IN THE SEESAW. 1992. Brazil. Tania C. Cancado Anaya. 4.30 min.

DREAM OF A RIDICULOUS MAN. 1992. Russia. Alexander Petrov. 20.18 min.

URSA MINOR BLUE. 1993. Japan. Shigeru Tamura. 23 min.

FIGHT DA FAIDA. 1993. Italy. Vincenzo Gioanola. 5 min.

THE KINGS OF SIAM. 1992.Great Britain. Ged Haney. 11.15 min.

CLINIC. 1993. Ukraine. Alexsandr Bubnov. 14 min.

YOUNG GIRL IN PARIS. 1993. France. Lys Flowerday. 12 min.

THE GARDEN. 1993. Hungary. Istvan Orosz. 6 min. T2

Museum of Modern Art
11 West 53rd Street
Phone:
212-708-9480

FILM FESTIVALS

TORONTO WORLDWIDE SHORT FILM FESTIVAL,

May 31st to June 4th, 1995. "The voices of indigenous cultures from around the world need to be heard. The medium of the short film is an ideal conduit for the spiritual, political and social statements these people want to make. We want the Short Film Festival to inspire more native people to take up the camera." Awards will be given in the following categories: Animation, Documentary, Drama, Comedy, and Experimental. In addition there is an award for films to air on Air Canada. Length of film not to exceed 40 minutes on 35mm or 16mm and must have been produced within the last two years. Deadline: February 24, 1995. Entry forms from Toronto Worldwide Short Film Fest, Brenda Sherwood,

ANN ARBOR FILM FESTIVAL.

Deadline February 15. Festival date: March 14-19. All categories of independent filmmaking: documentaries, animation, experimental, narrative. Awards of $8000 in cash prizes. Ann Arbor Film Festival, PO Box 8232, Ann Arbor MI 48107, (313) 995-5356, fax: 5396.

CINEMATION '95.

A new animated film festival for national theatrical distribution by Palisades Entertainment, Inc. (PEI), (distributor of Midnight Movies using chains such as AMC Theaters, Cineplex Odeon, Carmike Cinemas, General Cinema, and United Artists). Cinemation '95 will feature both established animators and new talent. Plans include possible home video distribution of the festival. It will be leaning more toward the "Ren & Stimpy type humor" than that of the classic Warners.-

Please send a VHS copy (nonreturnable) to Howard Leib, 75 Rockefeller Plaza, Ste 9 Sperry, New York NY 10019. (212) 399-4334 or fax (212) 399-3287

ARTIST'S CD-ROM EXHIBITION

International exhibtion of work by artists using cdROM for Museum of Contemporary art in Sydney. Seeking innovative presentations of work in a variety of media. Deadline for submissions Feb. 17.
For more info:
Mike Leggett
Artist's CD ROM exhibit
C/O SYdney Museum of
Contemporary Art
PO Box R1286
Sydney, Australia,
2000 Australia.

RESOURCES

US/Mexico Exchange

The US/Mexico fund for Culture supports exchanges between the two countries in the areas of film, music, theater, dance and visual arts. The deadline this year is March 31st.
For further info Call the fund's office in Mexico City.
011-52-5-592-5386.

NYFA News Works & Management Service

Financial and Mangement services to individual artists and small arts groups in New York. For more Info:
NYFA, 155 Ave. of the Americas,
NYC, 10013.
Phone: 212-366-6900.

Carol Fielding Grant

Offers grants of up to $4,000 for film production
for students in film or video. Must be undergrad or grad student and sponsored by a faculty member. For more info. contact:
J. Stephen Hark, Dept. of Communications, U. Of New Orleans.
Lakefront, New Orleans, LA, 70148.

Leo Dratfield Endowment

Established in 1987 to support and encourage independent film production. $50,000 in Endowment assets will be used to establish a fund in conjunction with International Film Serniars, Inc. For More info: International Film Seminars,
305 West 21st STreet, NYC 10011.
Phone: 212-727-7262.

NY Foundation for the Arts

Artist fellowships to individuals in NY. Must be a resident of NY for at least two years. For more info:
NYFA at 212-366-6900.

Travel Grants Fund for Artists:

Grants to US artists to enhance their careers through short term international experiences that will allow for collaboration w/ international colleagues.
For More info:
Arts Intl, 809 United Nations
Plaza. NYC 10017.
212-984-5370.

Broderbund Software

Located in Novato, CA.
Creators of "Where in the World is Carmen San Diego?"
Seeking experienced animators:
Send resume, salary history andsamples on disk or tape to:
Broderbund, Human Resources,
PO Box 6121, Novato CA 94948.

Blue Sky Productions
Seeks experienced animators.
Send reel and resume to:
10 Executive Blvd.
Ossining, NY
10562